

16

M.C.  
M  
1004  
.G54  
C37  
1912  
(1 of 33)

# Caprice brillant.

Droits d'exécution réservés.

Introduction.  
Grave.

Flauto I.

M. Glinka.

The musical score is written for Flauto I and Viol. I. The key signature is B-flat major (two flats). The time signature is 2/4. The score is divided into several sections with measures numbered in boxes. The first section, 'Introduction. Grave.', starts at measure 1 and ends at measure 8. The second section, 'Jota aragonesa. Allegro.', starts at measure 6 and ends at measure 15. The third section, 'staccatissimo', starts at measure 23 and ends at measure 27. The fourth section, 'Più animato.', starts at measure 28 and ends at measure 32. The score includes various dynamic markings such as *ff*, *f*, *p*, *mf*, and *pp*. There are also fingerings and slurs indicated throughout the score.



## Flauto I.

Musical score for Flauto I, measures 12-19. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mf*, *ff*, *sf*, *p*, *al*, *string.*, *Più mosso.*, *acceler.*, *Tempo I.*, *cresc.*, and *G.P.*. Measure numbers 12, 13, 14, 15, 16, 17, 18, and 19 are indicated in boxes.



# Flauto I.

3

20 *ff*

21 *sf* *p*

22 *pp* 8

23 *f* *cresc*

24 *sf* *pp* 4 *p* *sf* *sf* 2

25 *pp* 26 7

27 6 2 7 *ff* 5

28 *ff*

3 *G.P.* *ff* *f*







17

# Caprice brilliant.

Droits d'exécution réservés.

Flauto II.

M. Glinka.

Introduction.  
Grave.

Musical score for Flauto II, Introduction, Grave. Measures 1-6. The score is written in G major (one sharp) and common time. It features a series of eighth and sixteenth notes, with dynamic markings *ff* and *p*. Measure numbers 1, 2, 2, 2, 1, 8 are indicated above the staff. A handwritten '17' is visible in the background.

Jota aragonesa.  
Allegro.

Musical score for Flauto II, Jota aragonesa, Allegro. Measures 7-23. The score is written in G major and 3/4 time. It features a series of eighth and sixteenth notes, with dynamic markings *ff*, *p*, and *staccatissimo*. Measure numbers 14, 16, 15, 5, 6, 23 are indicated above the staff. A handwritten '17' is visible in the background.



## Flauto II.

12 15 *mf* *mf* *ff* *string.* *Più mosso.* 15 *p* *al ff* 14 *sf* *ff*

15 *sf* *sf* *sf* *sf* *ff*

15 *sf* *sf* *sf* *sf* *ff*

16 *tr* *ff* *tr* *tr* *ff* *accel.* *ff*

17 *Tempo I.* *(un poco animando)* *sf* *G.P.* *f* *cresc.*

18 *f* *ff*

19



# Flauto II.

3

20 7 *ff*

21 *sf* *p*

3 *sf* *ff*

22 *pp*

8 23 *f* *cresc.*

24 11 2 25 13 *sf* *sf*

26 7 6 10 5 *ff* *ff* *ff*

27

28 *ff*

3 *G. P.* *ff* *sf*







18

11 mins

# Caprice brillant.

Droits d'exécution réservés.

## Oboe I.

Introduction.  
Grave.

M. Glinka.

1 *ff* 2 *ff* 2 *p* 2 1 2

*SOLI* *p* 2 *mf* 2 *f* 3 *ff*

Jota aragonesa.  
Allegro.

6 2 14 3 16 4 7

Viol. I.

7 5 *mf*

6 7 *staccatissimo* *p*

*cresc.* *mf* *f*

7 *ff* *ff*

8 Più animato. 5 *ff*



## Oboe I.

*ff*  
 9 3 6 9 *pp* *pp* *rit.*  
 10 3 5 *p* *mf* *mf*  
*ff* 2 8 *mf*  
 2 4 2 *mf*  
 12 15 *string.* 13 *Più mosso.* *ff* 15  
*p* *al* *ff* 14 *sf* 15 *ff*  
*sf* *sf* *sf* *sf* 15 *ff* 7 15 *ff*  
*sf* *sf* *sf* *sf* *ff*  
*acceler.*  
 16 *ff* *ff*  
 3 *ff* 3 *sf* *G. P.*



# Oboe I.

3

[17] Tempo I.  
12

*p* *cresc.*

*(un poco animando)* *f* *cre - scen - - do* *f*

[18] *ff*

[19]

[20] *ff* *ff*

*Solo* [21] *sf* *mf* *sf* *sf*

[22] *pp* 4



## Oboe I.

Musical score for Oboe I, measures 23-32. The key signature is B-flat major (two flats). The score is written on a single staff with a treble clef. Measure numbers 23, 24, 25, 26, 27, 28, and 29 are indicated in boxes. Dynamics include *mf*, *f*, *cresc.*, *pp*, *f*, *ff*, and *G. P.* (Grave). Fingerings (1-6) and breath marks (>) are present. The piece concludes with a double bar line at the end of measure 32.

23 *mf* *f* *f*

*cresc.*

24 *f* *pp* *f* *f*

25 *pp*

26 *f* *ff* *ff*

27 *f* *mf*

28 *ff*

29 *G. P.* *ff* *f*



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# Caprice brillant.

Droits d'exécution réservés.

Introduction.

Oboe II.

M. Glinka.

Grave.

1 2 2 2

*ff* *ff* *p* *ff*

*p* *mf* *f* *ff*

1 2 2 2

1 2 2 2

Jota aragonesa.

Allegro.

6 2 14 3 16

Viol. I.

4 19 5

*mf*

*f* *ff*

6 13

*staccatissimo*

*p* *mf*

*f* *ff*

7

*ff*

8 Più animato.

*ff* *ff*

*ff*

9 10 13 10 1 3 5

*pp* *mf* *mf*



## Oboe II.

Musical score for Oboe II, measures 11 through 18. The score is written on ten staves. Key markings include:
 

- Measure 11: *ff*, *2*
- Measure 12: *sf*, *12*
- Measure 13: *15*, *string.*, *p*, *al*, *ff*, *sf*, *13*, *Più mosso.*, *15*, *ff*
- Measure 14: *sf*, *14*, *15*, *ff*
- Measure 15: *sf*, *7*, *15*, *ff*
- Measure 16: *ff*, *16*, *accelerando*
- Measure 17: *ff*, *3*, *17*, *Tempo I.*, *G. P.*, *12*, *p*, *(un poco animando)*
- Measure 18: *cresc.*, *f*, *18*, *ff*



## 3

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# Caprice brillant.

Droits d'exécution réservés.

Clarinetto I in B.

M. Glinka.

Introduction.  
Grave.

1 2 2 2

*ff* *ff* *p*

1 4 2

*p* *mf* *f* *ff*

Jota aragonesa.  
Allegro.

6 2 14 3 16

Viol. I.

4 *cantabile* 7 3

*p* *p*

5

*mf*

6 5 *staccatissimo*

*p*

*cresc.*

*mf* *f*

7

*ff* *ff*

8 *Piu animato.* 5

*ff*



## Clarinetto I in B.

Musical score for Clarinet I in B, featuring 16 measures of music. The score includes various dynamics and articulations:

- Measure 1:** *ff* (fortissimo)
- Measure 2:** *pp* (pianissimo)
- Measure 3:** *pp* (pianissimo)
- Measure 4:** *p dolce* (piano dolce)
- Measure 5:** *mf* (mezzo-forte)
- Measure 6:** *ff* (fortissimo)
- Measure 7:** *p* (piano)
- Measure 8:** *p* (piano)
- Measure 9:** *string.* (string)
- Measure 10:** *al ff* (al fortissimo)
- Measure 11:** *sf* (sforzando)
- Measure 12:** *sf* (sforzando)
- Measure 13:** *sf* (sforzando)
- Measure 14:** *sf* (sforzando)
- Measure 15:** *sf* (sforzando)
- Measure 16:** *sf* (sforzando)

The score also includes various articulations and markings:

- Measure 1:** *ff* (fortissimo)
- Measure 2:** *pp* (pianissimo)
- Measure 3:** *pp* (pianissimo)
- Measure 4:** *p dolce* (piano dolce)
- Measure 5:** *mf* (mezzo-forte)
- Measure 6:** *ff* (fortissimo)
- Measure 7:** *p* (piano)
- Measure 8:** *p* (piano)
- Measure 9:** *string.* (string)
- Measure 10:** *al ff* (al fortissimo)
- Measure 11:** *sf* (sforzando)
- Measure 12:** *sf* (sforzando)
- Measure 13:** *sf* (sforzando)
- Measure 14:** *sf* (sforzando)
- Measure 15:** *sf* (sforzando)
- Measure 16:** *sf* (sforzando)

The score also includes various articulations and markings:

- Measure 1:** *ff* (fortissimo)
- Measure 2:** *pp* (pianissimo)
- Measure 3:** *pp* (pianissimo)
- Measure 4:** *p dolce* (piano dolce)
- Measure 5:** *mf* (mezzo-forte)
- Measure 6:** *ff* (fortissimo)
- Measure 7:** *p* (piano)
- Measure 8:** *p* (piano)
- Measure 9:** *string.* (string)
- Measure 10:** *al ff* (al fortissimo)
- Measure 11:** *sf* (sforzando)
- Measure 12:** *sf* (sforzando)
- Measure 13:** *sf* (sforzando)
- Measure 14:** *sf* (sforzando)
- Measure 15:** *sf* (sforzando)
- Measure 16:** *sf* (sforzando)



# Clarinetto I in B.

**17** Tempo I.

4

*pp*

*p* *cresc.*

(un poco animando)

*f* *cresc.* *f*

**18** *ff*

**19**

**20** *ff* *ff*

**21** *sf* *p*

**22** *sf* *ff* 1



# Clarinetto I in B.

*brillante*

*pp* *mf*

*cresc.*

23 *f* *cresc.*

24 *pp*

*p* *sf* *f* *pp* 25

26 *sf* *ff* 27 *ff* *f*

*mf*

*ff* *ff*

28

3 *G. P.* *ff* *f*



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# Caprice brillant.

Droits d'exécution réservés.

## Clarinetto II in B.

Introduction.  
Grave.

M. Glinka.

The musical score is written for Clarinet II in B. It begins with an Introduction in a Grave tempo, marked with dynamics *ff*, *p*, and *mf*. The first movement is 'Jota aragonesa' in Allegro tempo, marked with *f* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. The second movement is marked 'staccatissimo' and *f*. The third movement is marked 'Più animato' and *ff*. The score concludes with a final section marked *mf*.



## Clarinetto II in B.

11

2

18

2

*ff*

12

15

*string.*

13

*Piu mosso.*

15

*p*

*al ff*

*sf*

*ff*

14

16

3

*sf*

*ff*

*sf*

*sf*

*sf*

15

7

*ff*

*sf*

1

*tr*

2

*tr*

16

2

*tr*

*acceler.*

*ff*

*ff*

*ff*

17

3

4

*Tempo I.*

*pp*

*G. P.*

*ff*

*sf*

*p*

*cresc.*

*(un poco animando)*

*f*

18

*f*

*ff*

*cresc.*

19



# Clarinetto II in B.

3

20 *ff*

21 *f* *p* 3

22 *f* *ff* 1

23 7 *pp* *f* 3 3

24 11 1 *cresc.* 2 11 7

25 *sf* *sf* *ff*

26 6 *ff* *f* 6 *ff*

27 5 *ff* 3

28 *G. P.* *ff* *sf*







# Caprice brillant.

Droits d'exécution réservés.

Introduction.  
Grave.

Fagotto I.

M. Glinka.

1 *ff* 2 *ff* 2 *p* 2 *p* 1 *p* 18 *p* 2 *Allegro* 14 3 16 4 3 4 *p* 11 5 *mf* 6 *staccatissimo* *p* *cresc.* *mf* *f* 7 *sf* 8 *Più animato.* *ff* *p* *ff* 9 2 20 *pp*



# Fagotto I.

10 *p* *p* *p*

*p* *f*

11 *p*

*f*

12 *ff* *string* *fp*

*fp* *fp* *fp* *p* *cresc.* *f* *al ff*

13 Più mosso. 15 *f* *ff* *f* *sf* *sf* *sf*

14 *f* 15 *ff* *f* *sf* *sf* *sf*

15 *ff* *ff*

*acceler.*

16 *ff*



## Fagotto I.

3

*ff* *f* *G. P.*

17 **Tempo I.**

4 *pp* *p*

(*un poco animando.*)

*cresc.* *f*

18 *cresc.* *f* *ff*

19 *ff*

20 *ff*

21 *p*

22 *ff*



## Fagotto I.

pp p

*p cresc.*

23 *f cresc.*

24 *sfpp*

25 *sf* *mf*

26 *mf* *sf* *ff*

27 *p* *ff* *f*

28 *ff*

*G. P.* *ff* *sf*

Handwritten numbers 1, 2, 3, 4, 5, 6, 7, 8, 9 are written above the first staff.



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# Caprice brillant.

Droits d'exécution réservés.

Introduction.  
Grave.

Fagotto II.

M. Glinka.

1 *ff* 2 *ff* 2 *p*

Jota aragonesa.  
Allegro.

2 1 19 2 14 3 16 4 15 Fl. I.

5 *mf* 6 *staccatissimo* *p*

*cresc.* *mf*

7 *f* *ff* *sf*

8 Più animato. *ff* *p*

9 24 10 *ff* *p*

*p* *p* *p* *f*

11 9



## Fagotto II.

12 *f* *ff* *string.*  
 13 *fp* *sfp* *sfp* *sfp* *p* *cresc.*  
 13 Più mosso. 15  
 14 *f* *al ff* *ff* *sf* *sf* *sf*  
 14 15 *sf* *ff* *sf* *sf* *sf*  
 15 3 15 *sf* *ff*  
 16 *accelerando*  
 16 *ff*  
 17 3 4 *Tempo I.* *G. P.* *pp*  
 17 *p* *cresc.*  
 18 *(un poco animando)* *f* *cresc.*  
 18 *f* *ff*



# Fagotto II.

3

19

20 *ff*

21 *ff*

22 *sf* *pp* *p*

23 *cresc.* *f* *cresc.*

24 10 *sf* *sf* *sf* *mf*

25 2 8

26 *sf* *ff* *p* *ff* 3 6

27 *ff* *f* *p* *f* *ff* 4

28 *ff* *G. P.* *ff* *sf* 5 3

*Handwritten blue annotations:* A large blue 'X' is drawn over measures 20 and 21. A blue 'f' is written over measure 28.

*Handwritten red annotations:* A red 'X' is drawn over measure 22.

DS







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# Caprice brillant.

Droits d'exécution réservés.

## Introduction.

Grave.

## Corno I e III.

M. Glinka.

III. in Es. Solo. 3 2 3 3 3 3 3 3

*ff* *ff* *p* *p* *f* *p*

Jota aragonesa. Allegro. III. in Es. 5 5

*pp* *pp* *p* *pp* *p* *pp* *p*

*pp* *p* *pp* 4 19 5 8 8 6 20

Oboi. III. in Es. 7

*f* *f*

8 Più animato 13

*ff*

9 17 III. in Es. 1 1 1 1 10

*p* *p*

*mf*

11 24

*p*



## Corno I e III.

III. in Es. 1 2 1 1

*f* *sfp* *sfp* *sfp* *sfp* *cresc.*

*stringendo* 13 I. in E. 11 III. in Es.

*f* *al* *ff* *f* *ff*

3 14 I. in E. 11 III. in Es.

*ff* *f* *f* *ff*

3 *ff*

15 *mf* *ff* *7 accel.* *4*

16 I. in E. III. in Es. I. in E. III. in Es.

*ff* *ff* *ff* *ff* *ff*

3 17 Tempo I. III. in Es. *G.P.* *p*

*(un poco animando)*

*cresc.* *f*

18 *cresc.* *f* *ff*

19



Corno I e III.

3

20 *ff* *ff*

21 *sf pp* *ff*

22 1 *pp* *p* *cresc.*

23 3 *f* 24 *sfp* 25 5 2 12 26 1 *ff*

27 *ff* 3 *p* 11

28 *ff* 3 *G. P.* *ff* *f*







# Caprice brillant.

Droits d'exécution réservés.

## Corno II e IV.

M. Glinka.

**Introduction. Grave.**

1 **ff** **IV. in Es. Solo.** 3 2 **ff** **II. in E. Solo.** 3 3 3

1 **ff** **IV. in Es.** 1 6 **IV. in Es.** **f**

**Jota aragonesa. Allegro.**

2 **pp** 5 **IV. in Es.** 5 **pp**

3 **p** **pp** **p** **pp** **p** **pp** **p** **pp** **Obol** **pp**

4 19 5 8 8 6 20 **p** **pp**

**IV. in Es.** 7 **fz**

8 **Più animato.** 13 9 24 10 **III.** 4

**IV. in Es.** **ff** **mf** **p**

11 24 12 **IV. in Es.** 1 **f** 2 **sfp** 1

**Più mosso.** 13 **II. in E.** 8

**sfp** **sfp** **cresc.** **f** **al ff** **f**

**stringendo**



## Corno II e IV.

IV. in Es. 1

14 II. in E. 8 IV. in Es. 1

15

16 II. in E. IV. in Es. II. in E. IV. in Es.

17 Tempo I.

(un poco animando)

18

19

20

Dynamic markings: *p*, *ff*, *mf*, *f*, *pp*, *cresc.*, *G. P.*

Tempo marking: *Tempo I.*

Performance instruction: *(un poco animando)*



# Corno II e IV.

3

Musical score for Horn II and IV, measures 21-28. The score is written in treble clef with a key signature of one flat (B-flat). The notation includes various dynamics, articulations, and fingerings.

Measures 21-28 include the following dynamics and articulations:

- Measure 21: *sf*, *ff*
- Measure 22: *pp*
- Measure 23: *p*, *cresc.*
- Measure 24: *sfpp*
- Measure 25: *sf*
- Measure 26: *ff*
- Measure 27: *ff*
- Measure 28: *ff*, *G. P.*

Fingerings are indicated by numbers 1 through 12. The score concludes with a double bar line.







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1

# Caprice brillant.

Droits d'exécution réservés.

Tromba I in Es.

M. Glinka.

Introduction.  
Grave. sola.

Handwritten notes: *start*, *Ek*

Handwritten numbers: 2, 3, 3, 3, 7, 1, 4, 14, 2, 14, 3, 16, 4, 19, 5, 8, 8, 6, 20, 7, 8, 9, 10, 11, 13, 9, 24, 10, 16, 11, 24, 12, 2, 1, 4, 2, 13, 12, 3, 14, 12, 7, 15, 7, 4, 16, 8, 3, 17

Handwritten dynamics: *ff*, *p*, *f*, *fz*, *ff*, *sf*, *sf*, *sfpp*, *cresc*, *string.*, *f*, *al ff*, *ff*, *ff*, *ff*, *sf*, *mf*, *ff*, *ff*, *ff*, *ff*, *sf*, *G. P.*

Handwritten markings: *Viol. I.*, *Oboi.*, *Fag.*

Handwritten tempo markings: *Allegro.*, *Più animato.*, *Più mosso.*, *Tempo I.*

Handwritten acceleration: *accel.*

Handwritten solo marking: *sola.*

Handwritten triplets: 3, 3, 3, 3

Handwritten accents: >

Handwritten slurs: ~~~~~

Handwritten repeat signs: ::

Handwritten fermatas: ⊢

Handwritten bar lines: |

Handwritten key signature: one sharp (F#)

Handwritten time signature: 2/4

Handwritten dynamics: *ff*, *p*, *f*, *fz*, *ff*, *sf*, *sf*, *sfpp*, *cresc*, *string.*, *f*, *al ff*, *ff*, *ff*, *ff*, *ff*, *sf*, *mf*, *ff*, *ff*, *ff*, *ff*, *sf*, *G. P.*

Handwritten tempo markings: *Allegro.*, *Più animato.*, *Più mosso.*, *Tempo I.*

Handwritten acceleration: *accel.*

Handwritten solo marking: *sola.*

Handwritten triplets: 3, 3, 3, 3

Handwritten accents: >

Handwritten slurs: ~~~~~

Handwritten repeat signs: ::

Handwritten fermatas: ⊢

Handwritten bar lines: |

Handwritten key signature: one sharp (F#)

Handwritten time signature: 2/4



## Tromba I in Es.

18

*f* *ff*

19

20 7 *ff*

21 *pp* *sf* *ff*

22 9 *p* *cresc.*

23 1 *mf* *f* *cresc.*

24 11 2

25 *pp* *sf* 4 *sf* 2 *ff*

26 2 *ff*

27 18 *ff* 28

3 *G. P.* *ff* *sf*



## Droits d'exécution réservés.

M. Glinka.

[illegible]

Jota aragonesa.

**Allegro.**

Viol. I.

Oboi.

**8** Più animato.

**Più mosso.**

*cresc. string.*

## Tempo I.

M. P. Belaïeff, Leipzig.

3003

*G. P.*



## Tromba II in Es.

(un poco animando)

18 *cresc.* *f*

19 *ff*

20 *ff*

21 *pp* *sf* *ff*

22 *p* *cresc.* *mf*

23 *f* *p* *cresc.*

24 *sf* *pp*

25 *ff*

26 *sf* *ff*

27 *ff* *ff*

28 *ff* *G.P.* *ff* *sf*

3003



7

# Trombone I.

M. Glinka.

148  
12

M. P. Belaïeff, Leipzig.



## Trombone I.

18 *mf* *sf* 1 > > >

19

20 *ff*

21 7 *sf*

22 16 *sf* *ff*

23 *mf cantabile* *f* 24 16 25 4

26 6 *pp cantabile* *sf* *sf*

27 6 11 2 *ff* *ff* *ff*

28 *ff* 3 2. 2. 2. 2. *G. P. ff* *sf*



M. Glinka.

3003



## Trombone II.

[17] Tempo I.

28 *mf* *sf* 18 1 *sf*

19 *ff* 20 *ff*

21 *sf* *sf* *ff*

22 16 23 *mf* *cantabile*

24 16 25 4 *f* *pp* *cantabile*

26 6 27 6 11 *sf* *sf* *ff* *ff* *ff*

28 2 *ff* 3 *G. P.* *ff* *f*



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# Caprice brillant.

1

Droits d'exécution réservés.

Introduction.  
Grave.

Trombone III.

M. Glinka.

8 1 1 12  
*ff* *ff* *p*

Jota aragonesa.  
Allegro. 16 19 8 8  
6 24 Cor. *pp* 16 7 2 1  
*sf* *sf* *sf*

8 Più animato. 5 9 24 10 9 3 2  
*sf* *sf* *ff* *p* *p*

11 45 *pp* *ff* vibrato e cantabile 12 *sfp*

13 Più mosso. *sfp* *sfp* *sfp* *pp* *cresc.* *f* *al ff*

14 11 *ff* *ff* *ff* *f* 3

15 11 *f* *ff* *ff* *f* 11

16 1 *ff* *ff* *ff* *f* 1

accelerando

3



## Trombone III.

3 17 Tempo I. 18 1

*ff* *sf* *G. P.* 28 *mf* *cresc.* *sf*

19

20 *ff* *ff*

21 7 *sf*

22 8 *f* *ff* *pp*

23 *cresc.* *mf cantabile* *f*

24 7 *pp* *sf* *sf* *pp*

25 4 *pp*

26 6 *sf* *sf* *ff* 27 6 *ff* 11

28 2 *ff* *ff*

3 *G. P.* *ff* *sf*



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# Caprice brillant.

1

Droits d'exécution réservés.

Introduction.  
Grave.

Ophicleide o Tuba.

M. Glinka.

8 1 1 12 *p*

*ff* *ff*

Jota aragonesa.

2 Allegro. 3 16 4 19 5 8

8 6 24 16 7 2 1

Cor.

Più animato.

8 8 *ff* 5 9 24 10 16 11 20

Tromb. III.

12 *sf* *sf* *sf*

13 Più mosso. 11

*sf* *pp* *cresc. string.* *f* *al* *ff* *sf*

11 14 3 11

15 *ff* *ff* *ff* 1

1 16 1

*acceler.*

3

*ff*

M. P. Belaïeff, Leipzig.

3003

UPB



## Ophicleide o Tuba.

Tempo I.

3 17 28

*ff* *G. P.* *mf* *cresc.*

18 1 19 4

20 *ff* 21 7

22 16 23 *ff*

24 16 25 13 26 7

*cresc.* 27 11 2 28

*ff* *ff* *ff* *ff*

3 *G. P.* *ff* *f*



MSC  
M  
1004  
G54  
C37  
1912  
(17 of 33)

# Caprice brillant.

Droits d'exécution réservés.

Castagnetti.

Jota aragonesa.

M.Glinka.

Introduction.

Grave. 12

1

19

2

Viol. I.

Allegro.

14

3

16

4 15 Fl. 5 tr tr tr tr mf

tr tr tr tr tr tr tr tr tr tr

tr tr 6 tr tr tr tr tr tr tr tr mf 1 2 3 4 5 6 7 8

tr tr tr tr tr tr tr tr tr tr 9 10 11 12 13 14 15 16 17 18

tr tr tr tr tr tr tr tr tr tr 19 20 21 22 23 24 25 26 27 7 8

Più animato.

Più mosso.

8 16 9 24 10 16 11 24 12 16 4 13 24 14 32 string.

15 12 4 16 21 3 17 Tempo I. Timp. mf accel. G. P.

18 tr tr tr tr tr tr tr tr 1 2 3 4 5 6 7 8

tr tr tr tr tr tr tr tr 9 10 11 12 13 14 15 16

19 tr tr tr tr tr tr tr tr 1 2 3 4 5 6 7 8 9

tr tr tr tr tr tr tr 20 Tacet al Fine. 10 11 12 13 14 15 16







34

# Caprice brillant.

Droits d'exécution réservés.

Piatti e Cassa.

Introduction.  
Grave.

Jota aragonesa.  
Allegro.

M. Glinka.

Viol. I.

Trombe.

Viol.

string.

Cassa solo.

Piatti soli.

sf

f

mf

ff

accel.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16







Misc.  
M  
1004  
1954  
C37  
1912  
(19 of 33)

# Caprice brillant.

Droits d'exécution réservés.

Timpani in Es. B.

M. Glinka.

Introduction.

Grave.

12

1

16

Trbne III e Tuba.

2

Jota aragonesa.

Allegro.

3

3

pp

3 3 3 2 2 2

p

2 4 19 5 tr tr tr tr tr

mf

tr tr tr tr tr tr tr tr tr tr tr tr

6 tr tr tr tr tr tr tr tr tr tr tr

pp

tr tr tr tr tr tr tr tr tr tr tr

cresc.

21 tr 22 tr 23 tr 24 tr 25 tr 26 tr 27 tr 7 2 1

sf sf sf

Più animato.

8 16 9 24 10 16 11 24 12 16 4

sf sf

string.

13 Più mosso.

Violini.

Solo. tr tr 2 tr tr 1 tr 1 tr

mf mf f ff

tr tr tr tr 3 14 2 Solo. tr tr 2

mf

tr tr 1 tr 1 tr tr tr tr tr tr

mf f ff ff

11 15 tr tr tr tr 7 4 16 8

sf ff

accel.



## Timpani in Es.B.

Musical score for a bassoon part, featuring 14 staves of music. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (ff, pp, mf, f, cresc.). Measure numbers 17 through 28 are indicated in boxes. The piece concludes with a "G. P." (Grave) marking and a final dynamic of "sf".



1150  
N1  
1004  
004  
004  
1912  
(20-4 33)

32

# Caprice brillant.

M.Glinka.

Arpa.







# Arpa.

3

4

*Solo*

5

*f*  
*ff*

6

*mf*

*cresc.*  
*f*

7

*f*  
*ff*

2



## Arpa.

Più animato.

8

9

10

sf sf 1 sf sf 16 24 16

Viol. I. 11 mf 12 mf

1 mf 1 ff 2

ff 1 ff 3 12 string. 15 4

13 Più mosso. 14 15 16 G.P. 17 Tempo I. 18 Timp. mf

pp p



# Arpa.

5

*cresc.*

*(un poco animando)*

*cresc.*

*ff*

18

1

1

1

19

20

19



## Arpa.

21 8 *mf*

8 22 *f* *p*

*mf*

*cresc.* 23 *ff* *m.g.* *m.d.*

3

3

tacet al Fine.



# Caprice brillant.

Droits d'exécution réservés.

Violino I.

M. Glinka.

Introduction.  
Grave.

The musical score for Violino I, Caprice brillant by M. Glinka, consists of seven staves of music. The first staff is marked 'ff' and 'tr'. The second staff is marked 'ff' and 'tr'. The third staff is marked 'p' and 'p'. The fourth staff is marked 'p'. The fifth staff is marked 'f'. The sixth staff is marked 'f'. The seventh staff is marked 'ff' and '6'. The score includes various musical notations such as treble clef, key signature of two flats, time signature of common time, and dynamic markings.



## Violino I.

Jota aragonesa.

Allegro.

I. Solo.

2 Viol.soli. *mf* spiccato assai  
II. Solo.

pizz.

Altri Viol.  
div.*pp**mf**mf* spiccato assai

pizz.

*pp*

3



# Violino I.

3

The first system of musical notation for Violino I consists of four staves. The top staff features a complex melodic line with many beamed sixteenth notes and slurs. The second staff has a similar melodic line, often in harmony with the first. The third and fourth staves provide a harmonic accompaniment with longer note values and rests.

The second system of musical notation continues the piece. It includes a measure marked with a box containing the number '4'. The bottom two staves of this system have a measure marked with the number '15'. The musical texture remains consistent with the first system, featuring intricate melodic lines and harmonic support.

The third system of musical notation includes performance instructions: 'unis.' (unison) and 'pizz.' (pizzicato) above the first staff, and 'pp' (pianissimo) below it. A measure is marked with a box containing the number '5'. The system concludes with a measure marked with a box containing the number '6' and a final measure marked with the number '7'. The notation includes various note values, rests, and dynamic markings.



## Violino I.

arco  
*p*

*cresc.* *mf*

*f* *ff*

*sf* *sf* *sf*

Più animato.  
*sf* *sf* *p* *sf*

*ff* *pp*

*pp* *pp* *p*

*p* *spiccato*

*f*

*dolcissimo* sur la 2<sup>me</sup> corde. *0* *2*



# Violino I.

5

*pizz.*  
*mf*  
*ff*  
*f*  
*arco*  
*3*  
*3*  
*2*  
*1* *12* *2* *sur la 4<sup>me</sup> corde*  
*ff*  
*1*  
*ff*  
*stringendo*  
*13* *Più mosso.*  
*sf*  
*p*  
*2*  
*2*  
*mf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*ff*  
*sf*  
*sf*  
*sf*  
*3*  
*14*  
*sf*  
*p*  
*2*  
*p*  
*2*  
*mf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*ff*  
*sf*  
*sf*  
*sf*  
*7*



## Violino I.

Violino I musical score, measures 15-19. The score is written for a single violin in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The tempo is marked *Tempo I.* at measure 17. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and fingerings. Measure 15 starts with a *ff* dynamic and a slur over the first four notes. Measure 16 begins with the instruction *accelerando* and continues with a series of slurs and accents. Measure 17 is marked *Tempo I.* and features a *mf* dynamic. Measure 18 starts with a *ff* dynamic and includes a *G. P.* (Grave) marking. Measure 19 concludes the section with a *ff* dynamic and a final slur.

15

*ff*

*accelerando*

16

*ff*

*sf*

*G. P.*

17 *Tempo I.*

18

*ff*

19



# Violino I.

7

Violino I musical score page 7. The score is written for Violino I and consists of ten staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The music features various dynamics and articulations.

Staff 1: Measures 1-6. Dynamics: *ff*.

Staff 2: Measures 7-12. Dynamics: *ff*.

Staff 3: Measures 13-19. Measure 19 is marked with a box containing the number 20. Dynamics: *ff*.

Staff 4: Measures 20-26. Dynamics: *ff*.

Staff 5: Measures 27-33. Dynamics: *ff*.

Staff 6: Measures 34-40. Measure 34 is marked with a box containing the number 21. Dynamics: *mf*. Marking: *pizz.*

Staff 7: Measures 41-47. Dynamics: *ff*. Marking: *arco*.

Staff 8: Measures 48-54. Measure 48 is marked with a box containing the number 22. Dynamics: *pp cantabile*.

Staff 9: Measures 55-61. Dynamics: *p*. Marking: *cresc.*

Staff 10: Measures 62-68. Measure 62 is marked with a box containing the number 23. Measure 67 is marked with a box containing the number 24. Dynamics: *f*, *cresc.*, *f*. Marking: *3*.



## Violino I.

sur la 3<sup>me</sup> corde

*p*

*sf*

0

1

*ff*

*pp*

25

al ponticello

*sf*

26

8

*ff*

*p*

3

27

3

1

1

*ff*

*sf*

*mf*

3

*f*

*ff*

28

1

*ff*

3

*G. P.*

*ff*

*sf*



# Caprice brillant

Droits d'exécution réservés.

## Violino I.

M. Glinka.

Introduction.  
Grave.

*ff* *tr* 1

*ff* *tr* 4

*p* 1 *p*

*f* 5 3

*f* 5 3

*ff* 5 3 6 3/4



# Violino I.

## Jota aragonesa.

Allegro.

2

I. Solo.

2 Viol. soli. *mf* spiccato assai

II. Solo.

pizz.

Altri Viol.  
div.

*pp*

*mf*

*mf* spiccato assai

pizz.

*pp*

3



# Violino I.

3

The first system of musical notation for Violino I, measures 1-6. The music is in G major (one sharp) and 4/4 time. The first staff (Violino I) features a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (Violino II) has rests in measures 1-3 and enters in measure 4 with a melodic line. The third staff (Viola) has rests in measures 1-3 and enters in measure 4 with a melodic line. The fourth staff (Cello) has rests in measures 1-3 and enters in measure 4 with a melodic line.

The second system of musical notation for Violino I, measures 7-12. The first staff (Violino I) continues the melodic line, ending with a measure marked with a box containing the number 4. The second staff (Violino II) continues the melodic line, ending with a measure marked with a box containing the number 15. The third staff (Viola) continues the melodic line, ending with a measure marked with a box containing the number 15. The fourth staff (Cello) continues the melodic line, ending with a measure marked with a box containing the number 15.

The third system of musical notation for Violino I, measures 13-17. The first staff (Violino I) starts with the instruction "unis." and "pizz." (pizzicato) and "pp" (pianissimo). It features a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (Violino II) has rests in measures 13-14 and enters in measure 15 with a melodic line. The third staff (Viola) has rests in measures 13-14 and enters in measure 15 with a melodic line. The fourth staff (Cello) has rests in measures 13-14 and enters in measure 15 with a melodic line. The system ends with a measure marked with a box containing the number 6, followed by a measure marked with a box containing the number 7.



## Violino I.

arco

*p*

*cresc.*

*mf*

*f*

*ff*

*sf*

*sf*

*sf*

Più animato.

*sf*

*sf*

*p*

*ff*

*pp*

*pp*

*p*

*p spiccato*

*f*

11 sur la 2<sup>me</sup> corde.

*dolcissimo*

2

This page contains the musical score for Violino I, measures 4 through 11. The music is written on a single staff in G major (one sharp) and 4/4 time. It begins with a 'arco' instruction and a piano (*p*) dynamic. The melody features a series of eighth-note patterns that build in intensity, marked with *cresc.*, *mf*, *f*, and *ff*. A section starting at measure 7 is marked *sf* (sforzando). Measure 8 introduces a 'Più animato.' tempo change and a new melodic line starting with a half note, marked *p*. This is followed by a series of sixteenth-note patterns, some marked *sf* and others *pp* (pianissimo). Measure 10 features a triplet of sixteenth notes marked *p*. Measure 11 begins with a triplet of sixteenth notes marked *f*, followed by a section marked *dolcissimo* (dolcissimo) starting at measure 11, which includes a finger number '11' and the instruction 'sur la 2<sup>me</sup> corde.' (on the 2nd string). The page ends with a final measure marked with a '2'.



# Violino I.

5

This page of musical notation is for a string quartet, featuring ten staves of music in G major. The notation includes various dynamics (mf, ff, f, sf, p), articulations (pizz., arco), and performance instructions (stringendo, Più mosso.). The music is characterized by rapid sixteenth-note passages and dynamic contrasts.

**Staff 1:** Starts with a *pizz.* (pizzicato) instruction. Dynamics include *mf*, *ff*, and *f*. It features a triplet of eighth notes and a measure with a fermata.

**Staff 2:** Continues the melodic line with a *ff* dynamic. A measure with a fermata is marked with a box containing "1 12 2". The instruction "sur la 4me corde" (on the 4th string) is present.

**Staff 3:** Features a *ff* dynamic and a measure with a fermata marked with a box containing "1".

**Staff 4:** Continues the melodic line with a *ff* dynamic.

**Staff 5:** Features a *ff* dynamic and a measure with a fermata marked with a box containing "1".

**Staff 6:** Starts with a *stringendo* instruction. The tempo changes to *Più mosso.* (More motion). The measure with the fermata is marked with a box containing "13".

**Staff 7:** Features a *sf* (sforzando) dynamic and a measure with a fermata marked with a box containing "2".

**Staff 8:** Continues the melodic line with a *sf* dynamic.

**Staff 9:** Features a *sf* dynamic and a measure with a fermata marked with a box containing "3".

**Staff 10:** Continues the melodic line with a *sf* dynamic.

**Staff 11:** Features a *sf* dynamic and a measure with a fermata marked with a box containing "2".

**Staff 12:** Continues the melodic line with a *sf* dynamic.

**Staff 13:** Features a *sf* dynamic and a measure with a fermata marked with a box containing "2".

**Staff 14:** Continues the melodic line with a *sf* dynamic.

**Staff 15:** Features a *sf* dynamic and a measure with a fermata marked with a box containing "7".



**Violino I.**

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 1. The score is in G major, 3/4 time, and consists of 19 measures. It features a piano (p) and a forte (f) part. The piano part is marked "ff" and "accelerando". The forte part is marked "ff" and "G. P. (un poco animando)". The score includes various musical notations such as notes, rests, and dynamic markings.



# Violino I.

7

Violino I musical score page 7. The score is written for a single violin in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The score includes measure numbers 20, 21, 22, 23, and 24. Measure 20 is marked with a box and the number 20. Measure 21 is marked with a box and the number 21, followed by the instruction *pizz.*. Measure 22 is marked with a box and the number 22, followed by the instruction *pp cantabile*. Measure 23 is marked with a box and the number 23, followed by the instruction *f*. Measure 24 is marked with a box and the number 24, followed by the instruction *f*. The score ends with a final measure marked with a box and the number 24, followed by a triple rest (3) and a final measure.



## Violino I.

sur la 3<sup>me</sup> corde

*p* *sf*

*ff* *pp* *al ponticello*

*sf*

*ff* *p*

*ff* *sf* *mf*

*f* *ff*

*ff* *ff*

*G. P.* *ff* *sf*



1004  
G. 654  
C. 39  
1912  
(23 of 24)

3/4 tempo al allegro  
over page

1 III

# Caprice brillant.

Droits d'exécution réservés.

## Violino I.

M. Glinka.

Introduction.  
Grave.

*ff* *tr* 1

*ff* *tr* 4

1 *p* *p*

*f* 5

*f* 5

*ff* 6 3/4



## Violino I.

Jota aragonesa.

Allegro.

I. Solo.

First system of musical notation for Violino I. It consists of four staves. The top staff is for Violino I, marked with a box containing the number 2. The second staff is for 2 Viol. soli, marked *mf* *spiccato assai*. The third staff is for Altri Viol. div., marked *pp*. The fourth staff is for the Cello/Double Bass part, marked *pp*. The music is in 3/4 time and B-flat major.

Second system of musical notation for Violino I. It consists of four staves. The top staff is for Violino I, marked *mf*. The second staff is for 2 Viol. soli, marked *mf* *spiccato assai*. The third staff is for Altri Viol. div., marked *pp*. The fourth staff is for the Cello/Double Bass part, marked *pp*. The music is in 3/4 time and B-flat major.

Third system of musical notation for Violino I. It consists of four staves. The top staff is for Violino I, marked with a box containing the number 3. The second staff is for 2 Viol. soli, marked *mf* *spiccato assai*. The third staff is for Altri Viol. div., marked *pp*. The fourth staff is for the Cello/Double Bass part, marked *pp*. The music is in 3/4 time and B-flat major.



# Violino I.

3

The first system of musical notation for Violino I, measures 1-6. The music is in G major (one sharp) and 4/4 time. The first staff (Violino I) features a melodic line with eighth and sixteenth notes, including a triplet in measure 3. The second staff (Violino II) has a similar melodic line. The third staff (Viola) plays a harmonic accompaniment with quarter notes. The fourth staff (Cello/Double Bass) plays a harmonic accompaniment with quarter notes.

The second system of musical notation for Violino I, measures 7-12. Measures 7-11 continue the melodic and harmonic patterns. Measure 12 is a repeat sign. The third and fourth staves have a '15' written above them, indicating a measure rest for 15 measures.

The third system of musical notation for Violino I, measures 13-18. Measure 13 is marked 'unis.' (unison) and 'pizz.' (pizzicato). Measure 14 is marked 'pp' (pianissimo). Measure 15 is marked 'f' (forte). Measures 16-18 continue the melodic line.

The fourth system of musical notation for Violino I, measures 19-24. Measures 19-23 continue the melodic line. Measure 24 is a repeat sign.

The fifth system of musical notation for Violino I, measures 25-27. Measures 25-26 continue the melodic line. Measure 27 is marked '6' and '7', indicating a measure rest for 6 and 7 measures.



## Violino I.

arco  
*p*

*cresc.* *mf*

*f* *ff*

*sf* *sf* *sf*

Più animato.  
*sf* *sf* *p* *sf*

*ff* *pp*

*pp* *pp* *p*

*p* *spiccato*

*f*

*11* sur la 2<sup>me</sup> corde.  
*dolcissimo*

3003



# Violino I.

5

[illegible]



## Violino I.

Violino I musical score, measures 15-19. The score is written for Violino I and includes measures 15, 16, 17, 18, and 19. The key signature is B-flat major (two flats). The tempo is marked *Tempo I.* at measure 17. The dynamics include *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), and *f* (forte). The tempo marking *accelerando* appears at measure 16. The tempo marking *(un poco animando)* appears at measure 17. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 15 starts with a *ff* dynamic. Measure 16 includes the *accelerando* marking. Measure 17 starts with a *mf* dynamic and includes the *Tempo I.* marking. Measure 18 includes the *f* dynamic. Measure 19 includes the *ff* dynamic. The score ends with a double bar line at measure 19.

15

*ff*

*accelerando*

16

*ff*

*sf*

G. P.

17 *Tempo I.*

15

*mf*

2

*f*

2

18

*ff*

19



# Violino I.

7

20 *ff*

21 *pizz.* *mf*

*arco* *ff*

22 *pp cantabile*

*p* *cresc.*

23 *f* *cresc.*

24 *sf* 3



## Violino I.

sur la 3<sup>me</sup> corde

*p* *sf*

*ff* *pp* *al ponticello*

*sf*

*ff* *p*

*ff* *sf* *mf*

*f* *ff*

*ff* *ff*

*ff* *sf*

G. P. *ff* *sf*



4

IV  
1

# Caprice brillant.

Droits d'exécution réservés.

*over*

Violino I.

M. Glinka.

Introduction.  
Grave.

ff tr 1

ff tr 4

p 1 p

f

f

f

ff 6



## Violino I.

## Jota aragonesa.

Allegro.

I. Solo.

2 Viol.soli. *mf* spiccato assai  
II. Solo.  
pizz.  
Altri Viol. div. *pp*

*mf*  
*mf* spiccato assai  
pizz.  
*pp*

3



# Violino I.

3

The first system of musical notation for Violino I, measures 1-6. The music is in G major (one sharp) and 4/4 time. The first staff (Violino I) features a melodic line with eighth and sixteenth notes, including slurs and accents. The second staff (Violino II) has rests in measures 1-3 and enters in measure 4 with a melodic line. The third and fourth staves (Viola and Cello) provide harmonic support with quarter and eighth notes.

The second system of musical notation for Violino I, measures 7-12. Measures 7-11 continue the melodic and harmonic development. Measure 12 is a double bar line. Measures 13-15 are marked with a box containing the number 4, indicating a repeat or a specific performance instruction. The notation includes various note values, slurs, and accents.

The third system of musical notation for Violino I, measures 16-21. Measure 16 is marked with a box containing the number 5. The notation includes dynamic markings: *pp* (pianissimo) in measure 16 and *f* (forte) in measure 17. The music transitions from a melodic line to a more rhythmic, chordal texture. Measures 18-21 continue this texture, with measure 21 marked with a box containing the number 6 and a final measure marked with a box containing the number 7.



# Violino I.

arco

*p*

*cresc.*

*mf*

*f*

*ff*

*sf*

*sf*

*sf*

Più animato.

*p*

*ff*

*pp*

*pp*

*p*

*p spiccato*

*f*

sur la 2<sup>me</sup> corde.

*dolcissimo*



# Violino I.

5

This page of musical notation is for a string quartet, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pizz.', 'arco', 'mf', 'ff', 'f', 'sf', 'p', 'pizz.', 'stringendo', and 'Più mosso.' The page is numbered 13 and 14.

The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'pizz.' (pizzicato) and 'mf' (mezzo-forte). The second measure is marked 'ff' (fortissimo). The third measure is marked 'arco' (arco) and 'f' (forte). The fourth measure is marked '3' (triple). The fifth measure is marked '3' (triple). The sixth measure is marked '2' (second). The seventh measure is marked '2' (second). The eighth measure is marked '2' (second). The ninth measure is marked '2' (second). The tenth measure is marked '2' (second).

The second staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked '3' (triple). The second measure is marked '3' (triple). The third measure is marked '3' (triple). The fourth measure is marked '1' (first). The fifth measure is marked '12' (twelfth). The sixth measure is marked '2' (second). The seventh measure is marked 'sur la 4<sup>me</sup> corde' (on the 4th string). The eighth measure is marked 'ff' (fortissimo). The ninth measure is marked 'ff' (fortissimo). The tenth measure is marked '1' (first).

The third staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'ff' (fortissimo). The second measure is marked 'ff' (fortissimo). The third measure is marked 'ff' (fortissimo). The fourth measure is marked 'ff' (fortissimo). The fifth measure is marked 'ff' (fortissimo). The sixth measure is marked 'ff' (fortissimo). The seventh measure is marked 'ff' (fortissimo). The eighth measure is marked 'ff' (fortissimo). The ninth measure is marked 'ff' (fortissimo). The tenth measure is marked 'ff' (fortissimo).

The fourth staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'ff' (fortissimo). The second measure is marked 'ff' (fortissimo). The third measure is marked 'ff' (fortissimo). The fourth measure is marked 'ff' (fortissimo). The fifth measure is marked 'ff' (fortissimo). The sixth measure is marked 'ff' (fortissimo). The seventh measure is marked 'ff' (fortissimo). The eighth measure is marked 'ff' (fortissimo). The ninth measure is marked 'ff' (fortissimo). The tenth measure is marked 'ff' (fortissimo).

The fifth staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'ff' (fortissimo). The second measure is marked 'ff' (fortissimo). The third measure is marked 'ff' (fortissimo). The fourth measure is marked 'ff' (fortissimo). The fifth measure is marked 'ff' (fortissimo). The sixth measure is marked 'ff' (fortissimo). The seventh measure is marked 'ff' (fortissimo). The eighth measure is marked 'ff' (fortissimo). The ninth measure is marked 'ff' (fortissimo). The tenth measure is marked 'ff' (fortissimo).

The sixth staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'stringendo' (stringendo). The second measure is marked 'Più mosso.' (Più mosso). The third measure is marked '13' (thirteenth). The fourth measure is marked 'sf' (sforzando). The fifth measure is marked 'p' (piano). The sixth measure is marked 'p' (piano). The seventh measure is marked 'p' (piano). The eighth measure is marked 'p' (piano). The ninth measure is marked 'p' (piano). The tenth measure is marked 'p' (piano).

The seventh staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'sf' (sforzando). The second measure is marked 'p' (piano). The third measure is marked 'p' (piano). The fourth measure is marked 'p' (piano). The fifth measure is marked 'p' (piano). The sixth measure is marked 'p' (piano). The seventh measure is marked 'p' (piano). The eighth measure is marked 'p' (piano). The ninth measure is marked 'p' (piano). The tenth measure is marked 'p' (piano).

The eighth staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'mf' (mezzo-forte). The second measure is marked 'sf' (sforzando). The third measure is marked 'sf' (sforzando). The fourth measure is marked 'sf' (sforzando). The fifth measure is marked 'sf' (sforzando). The sixth measure is marked 'sf' (sforzando). The seventh measure is marked 'sf' (sforzando). The eighth measure is marked 'sf' (sforzando). The ninth measure is marked 'sf' (sforzando). The tenth measure is marked 'sf' (sforzando).

The ninth staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'sf' (sforzando). The second measure is marked 'sf' (sforzando). The third measure is marked 'sf' (sforzando). The fourth measure is marked 'ff' (fortissimo). The fifth measure is marked 'sf' (sforzando). The sixth measure is marked 'sf' (sforzando). The seventh measure is marked 'sf' (sforzando). The eighth measure is marked 'sf' (sforzando). The ninth measure is marked 'sf' (sforzando). The tenth measure is marked 'sf' (sforzando).

The tenth staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'sf' (sforzando). The second measure is marked 'p' (piano). The third measure is marked 'p' (piano). The fourth measure is marked 'p' (piano). The fifth measure is marked 'p' (piano). The sixth measure is marked 'p' (piano). The seventh measure is marked 'p' (piano). The eighth measure is marked 'p' (piano). The ninth measure is marked 'p' (piano). The tenth measure is marked 'p' (piano).

The eleventh staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'mf' (mezzo-forte). The second measure is marked 'sf' (sforzando). The third measure is marked 'sf' (sforzando). The fourth measure is marked 'sf' (sforzando). The fifth measure is marked 'sf' (sforzando). The sixth measure is marked 'sf' (sforzando). The seventh measure is marked 'sf' (sforzando). The eighth measure is marked 'sf' (sforzando). The ninth measure is marked 'sf' (sforzando). The tenth measure is marked 'sf' (sforzando).

The twelfth staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The first measure is marked 'sf' (sforzando). The second measure is marked 'sf' (sforzando). The third measure is marked 'sf' (sforzando). The fourth measure is marked 'ff' (fortissimo). The fifth measure is marked 'sf' (sforzando). The sixth measure is marked 'sf' (sforzando). The seventh measure is marked 'sf' (sforzando). The eighth measure is marked 'sf' (sforzando). The ninth measure is marked 'sf' (sforzando). The tenth measure is marked 'sf' (sforzando).







# Violino I.

7

Violino I musical score page 7. The score is written for Violino I and consists of ten staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Measures 19-20: *ff*

Measure 21: *pizz.*, *mf*

Measure 22: *arco*, *ff*

Measure 23: *pp cantabile*, *p*, *cresc.*

Measure 24: *f*, *cresc.*, *sf*



# Violino I.

sur la 3<sup>me</sup> corde

*p* *sf* *ff* *pp* *al ponticello* *sf* *p* *ff* *sf* *mf* *f* *ff* *ff* *G. P.* *ff* *sf*







## Violino II.

arco

*p*

*cresc.*

*mf*

*f*

*ff*

**8** Più animato.

*p*

*sf*

*sf*

*sf*

*sf*

*sf*

*pp*

*pp*

*p spiccato*

*f*

**11**

*pizz.*

*mf*

arco

*f*

*ff*

**12** 2 sur la 4<sup>me</sup> corde

*ff*



**Violino II.**

3

This image shows a page of musical notation for a piano piece. The music is written on ten staves, with a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), and *p* (piano) are used throughout. Performance instructions include *stringendo* (increasing tempo) and *Più mosso.* (faster). Measure numbers 13, 14, 15, and 16 are indicated in boxes. The piece concludes with a final chord marked *ff* and a signature *G. P.* at the bottom right.



## Violino II.

Tempo 1. (un poco animando)

Measures 15-22 are shown. Measure numbers 15, 17, 18, 19, 20, 21, and 22 are indicated in boxes. The score includes the following markings and features:

- Measures 15-17:** *mf* (mezzo-forte), triplets of eighth notes, and a *f* (forte) dynamic.
- Measures 18-19:** *ff* (fortissimo), triplets, and slurs.
- Measures 20-21:** *ff* (fortissimo), slurs, and a *pizz.* (pizzicato) marking in measure 21.
- Measure 22:** *arco* (arco), *mf* (mezzo-forte), and a *pp* (pianissimo) dynamic.
- Measure 23:** *p* (piano), *cresc.* (crescendo), and a *pp* (pianissimo) dynamic.



# Violino II.

5

Violino II. Musical score page 5, featuring measures 23 through 28. The score is written for Violino II in G minor (three flats). The key signature is G minor (three flats). The time signature is 4/4. The score includes various dynamic markings and performance instructions.

Measures 23-28 include the following dynamic markings and performance instructions:

- Measure 23: *f*
- Measure 24: *cresc.*, *sf*, *pp al ponticello*
- Measure 25: *ff*, *pp*, *al ponticello*
- Measure 26: *ff*, *p*, *8*, *3*
- Measure 27: *ff*, *sf*, *mf*, *3*, *1*, *1*
- Measure 28: *ff*, *ff*, *ff*, *3*, *1*, *G. P.*, *ff*, *f*







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N°  
1034  
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1912  
(26 of 33)

# Caprice brillant.

Droits d'exécution réservés.

## Violino II.

M. Glinka.

### Introduction. Grave.

### Jota aragonesa. Allegro.



## Violino II.

arco

*p*

*cresc.*

*mf*

*f*

*ff*

*sf*

*sf*

*sf*

*sf*

*sf*

**8** Più animato.

*p*

*sf*

*ff*

*pp*

*pp*

*p spiccato*

*f*

*pizz.*

*mf*

arco

*f*

*ff*

*ff*

sur la 4<sup>me</sup> corde

*ff*



**Violino II.**

3

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, as indicated by the two flats in the key signature. The notation is arranged in ten systems, each containing two staves. The music is characterized by rapid sixteenth-note passages and dynamic contrasts.

Key features of the notation include:

- Dynamic Markings:** *ff* (fortissimo), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *acceler.* (accelerando).
- Tempo/Character Markings:** *stringendo* and *Piu mosso.*
- Rehearsal Marks:** Numbers 13, 14, 15, and 16 are placed at the beginning of specific measures.
- Articulation:** Numerous accents (*>*) and slurs are used throughout the piece.
- Figured Bass:** At the bottom of the page, there are three measures of figured bass notation, likely for a basso continuo, with figures such as 3, 3, and 3.

The page concludes with the initials *G. P.* in the bottom right corner.



## Violino II.

Tempo I. *(un poco animando)*

17 15 2 3 3 2 3 3 2 3 3

*mf* *f* *ff*

2 3 3 2 18

*ff* *ff*

19

20

*ff* *ff*

21 pizz. 1 1

*mf*

arco 1

*ff*

22 2 2

*pp*

*p* *cresc.*



# Violino II.

5

Violino II. musical score page 5. The page contains ten staves of music in G minor (three flats). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated in boxes. Performance instructions include *cresc.*, *sf*, *pp al ponticello*, *ff*, *pp*, *al ponticello*, *ff*, *p*, *ff*, *mf*, *f*, *ff*, *ff*, *ff*, *G. P.*, and *sf*. Fingerings (1, 3, 8) and articulation marks (accents) are also present.







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1654  
034  
1912  
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III  
1

Droits d'exécution réservés.

# Caprice brillant.

## Violino II.

M. Glinka.

### Introduction. Grave.

ff tr 1 tr 4

1 p p

f 5 3 5

f 5 3 5 6

ff

### Jota aragonesa. Allegro.

2 pizz. pp

mf 3 1 1

1 1 1 1 1

1 4 5 pp

5 f

6 6



## Violino II.

arco

*p*

*cresc.*

*mf*

*f*

*ff*

**8** Più animato.

*p*

*sf*

*ff*

**9**

*pp*

**10**

*pp*

*p spiccato*

*f*

**11**

*mf*

pizz.

arco

*f*

*ff*

sur la 4<sup>me</sup> corde



**Violino II.**

3

This image shows a page of musical notation for a piano piece. The music is written on ten staves, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), and *p* (piano) are used throughout. Performance instructions include *stringendo* (increasing tempo) and *Più mosso.* (faster). The page is divided into measures, with some measures numbered 13, 14, 15, and 16. The notation is complex, with many slurs and accents, suggesting a technically demanding piece. The page ends with a double bar line and the initials "G. P." in the bottom right corner.



## Violino II.

Tempo I. *(un poco animando)*

17 15

*mf* *f* *ff*

2 3 3 2 3 3 2 3 3

18

*ff* *ff*

19

20

*ff* *ff*

21 pizz. 1 1

*arco* *mf*

22 2 2

*pp* *p* *cresc.*

Detailed description of the musical score: The score is for Violino II, measures 17 through 22. It is written in G major (one sharp) and 4/4 time. Measure 17 starts with a treble clef and a key signature of one sharp. It contains a triplet of eighth notes, followed by a quarter rest, then another triplet of eighth notes, a quarter rest, and a final triplet of eighth notes. Dynamic markings include *mf*, *f*, and *ff*. Measure 18 continues with similar triplet patterns and *ff* dynamics. Measure 19 features a triplet of eighth notes followed by a quarter rest, with *ff* dynamics. Measure 20 has a triplet of eighth notes followed by a quarter rest, with *ff* dynamics. Measure 21 is marked 'pizz.' (pizzicato) and contains a quarter rest followed by a quarter note. Measure 22 is marked 'arco' (arco) and contains a triplet of eighth notes followed by a quarter rest, with *mf* dynamics. A large 'X' is drawn over measures 20 and 21. The page number 4 is in the top left corner. The title 'Violino II.' is centered at the top. The tempo 'Tempo I.' and the instruction '(un poco animando)' are at the top right. The measure numbers 17, 18, 19, 20, 21, and 22 are in boxes. The dynamic markings *mf*, *f*, *ff*, *pp*, and *p* are in italics. The instruction 'cresc.' is in italics. The instruction 'arco' is in italics. The instruction 'pizz.' is in italics. The instruction '1' is in a box. The instruction '2' is in a box. The instruction '3' is in a box. The instruction '4' is in a box. The instruction '5' is in a box. The instruction '6' is in a box. The instruction '7' is in a box. The instruction '8' is in a box. The instruction '9' is in a box. The instruction '10' is in a box. The instruction '11' is in a box. The instruction '12' is in a box. The instruction '13' is in a box. The instruction '14' is in a box. The instruction '15' is in a box. The instruction '16' is in a box. The instruction '17' is in a box. The instruction '18' is in a box. The instruction '19' is in a box. The instruction '20' is in a box. The instruction '21' is in a box. The instruction '22' is in a box. The instruction '23' is in a box. The instruction '24' is in a box. The instruction '25' is in a box. The instruction '26' is in a box. The instruction '27' is in a box. The instruction '28' is in a box. The instruction '29' is in a box. The instruction '30' is in a box. The instruction '31' is in a box. The instruction '32' is in a box. The instruction '33' is in a box. The instruction '34' is in a box. The instruction '35' is in a box. The instruction '36' is in a box. The instruction '37' is in a box. The instruction '38' is in a box. The instruction '39' is in a box. The instruction '40' is in a box. The instruction '41' is in a box. The instruction '42' is in a box. The instruction '43' is in a box. The instruction '44' is in a box. The instruction '45' is in a box. The instruction '46' is in a box. The instruction '47' is in a box. The instruction '48' is in a box. The instruction '49' is in a box. The instruction '50' is in a box. The instruction '51' is in a box. The instruction '52' is in a box. The instruction '53' is in a box. The instruction '54' is in a box. The instruction '55' is in a box. The instruction '56' is in a box. The instruction '57' is in a box. The instruction '58' is in a box. The instruction '59' is in a box. The instruction '60' is in a box. The instruction '61' is in a box. The instruction '62' is in a box. The instruction '63' is in a box. The instruction '64' is in a box. The instruction '65' is in a box. The instruction '66' is in a box. The instruction '67' is in a box. The instruction '68' is in a box. The instruction '69' is in a box. The instruction '70' is in a box. The instruction '71' is in a box. The instruction '72' is in a box. The instruction '73' is in a box. The instruction '74' is in a box. The instruction '75' is in a box. The instruction '76' is in a box. The instruction '77' is in a box. The instruction '78' is in a box. The instruction '79' is in a box. The instruction '80' is in a box. The instruction '81' is in a box. The instruction '82' is in a box. The instruction '83' is in a box. The instruction '84' is in a box. The instruction '85' is in a box. The instruction '86' is in a box. The instruction '87' is in a box. The instruction '88' is in a box. The instruction '89' is in a box. The instruction '90' is in a box. The instruction '91' is in a box. The instruction '92' is in a box. The instruction '93' is in a box. The instruction '94' is in a box. The instruction '95' is in a box. The instruction '96' is in a box. The instruction '97' is in a box. The instruction '98' is in a box. The instruction '99' is in a box. The instruction '100' is in a box.



# Violino II.

5

Violino II musical score page 5. The page contains ten staves of music in G minor (three flats). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 23, 24, 25, 26, 27, and 28 are indicated in boxes. Performance instructions include *cresc.*, *sf*, *pp al ponticello*, *ff*, *pp*, *al ponticello*, *ff*, *p*, *ff*, *mf*, *f*, *ff*, *ff*, *G. P.*, and *ff*. Fingerings are indicated by numbers 1, 3, and 8. The page is numbered 3003 at the bottom and printed in Germany.







1034  
1874  
C14  
1912  
(11 of 41)

8  
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Droits d'exécution réservés.

# Caprice brillant.

Violino II.

M. Glinka.

Introduction.  
Grave.

Jota aragonesa.  
Allegro.

UPB



## Violino II.

arco

*p*

*cresc.*

*mf*

*f*

*ff*

*sf*

*sf*

*sf*

*sf*

*sf*

**8** Più animato.

*p*

*sf*

*ff*

*pp*

*pp*

*p spiccato*

*f*

*pizz.*

*mf*

arco

*f*

*ff*

**12** sur la 4<sup>me</sup> corde



# Violino II.

3

*ff* *stringendo*

*Più mosso.*

**13** *sf* *p* *p*

*mf* *sf* *sf* *sf* *sf* *sf* **14** *sf* *p*

*sf* *ff* *2* *p* *mf* *sf*

*sf* *sf* *sf* *sf* *sf* *sf* *ff*

*sf* *sf* *sf* *ff* **15** *ff*

*acceler.* **16**

*ff* *sf* *G. P.*

TIME



## Violino II.

Tempo I. (un poco animando)

17 15 2 3 3 2 3 3 2 3 3

*mf* *f* *ff*

2 3 3 2 18

*ff* *ff*

19

20

*ff*

21 pizz. 1 1

*mf*

arco

*ff*

22 2 2

*pp*

*p* *cresc.*



# Violino II.

5

Violino II. Musical score page 5, featuring measures 23 through 28. The score is written in G minor (three flats) and 4/4 time. It includes various dynamic markings and performance instructions.

Measures 23-28 include the following markings and features:

- Measure 23:** *f*
- Measure 24:** *cresc.*, *sf*, *pp al ponticello*
- Measure 25:** *al ponticello*, *ff*, *pp*
- Measure 26:** *ff*, *p*, *8*, *3*
- Measure 27:** *ff*, *f*, *mf*, *3*, *1*, *1*
- Measure 28:** *ff*, *ff*, *ff*, *3*, *1*, *G. P.*, *ff*, *f*







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# Caprice brillant.

Introduction.

Viola.

M. Glinka.

Grave.

The musical score for the Introduction of 'Caprice brillant' for Viola, composed by M. Glinka. It begins with a 'Grave' tempo marking. The first staff features a half note G4, a half note F#4, and a half note E4, followed by a trill on G4. The second staff continues with a half note D4, a half note C4, and a half note B3, followed by a trill on D4. The third staff has a half note A3, a half note G3, and a half note F#3, followed by a trill on A3. The fourth staff has a half note E3, a half note D3, and a half note C3, followed by a trill on E3. The fifth staff has a half note B2, a half note A2, and a half note G2, followed by a trill on B2. The sixth staff has a half note F#2, a half note E2, and a half note D2, followed by a trill on F#2. The seventh staff has a half note C2, a half note B1, and a half note A1, followed by a trill on C2. The eighth staff has a half note G1, a half note F#1, and a half note E1, followed by a trill on G1. The ninth staff has a half note D1, a half note C1, and a half note B0, followed by a trill on D1. The tenth staff has a half note A0, a half note G0, and a half note F#0, followed by a trill on A0. The piece concludes with a final trill on A0.

Jota aragonesa.  
Allegro.

pizz.

The musical score for the 'Jota aragonesa' section of 'Caprice brillant' for Viola, composed by M. Glinka. It begins with an 'Allegro' tempo marking and a 'pizz.' (pizzicato) instruction. The first staff features a half note G4, a half note F#4, and a half note E4, followed by a trill on G4. The second staff continues with a half note D4, a half note C4, and a half note B3, followed by a trill on D4. The third staff has a half note A3, a half note G3, and a half note F#3, followed by a trill on A3. The fourth staff has a half note E3, a half note D3, and a half note C3, followed by a trill on E3. The fifth staff has a half note B2, a half note A2, and a half note G2, followed by a trill on B2. The sixth staff has a half note F#2, a half note E2, and a half note D2, followed by a trill on F#2. The seventh staff has a half note C2, a half note B1, and a half note A1, followed by a trill on C2. The eighth staff has a half note G1, a half note F#1, and a half note E1, followed by a trill on G1. The ninth staff has a half note D1, a half note C1, and a half note B0, followed by a trill on D1. The tenth staff has a half note A0, a half note G0, and a half note F#0, followed by a trill on A0. The piece concludes with a final trill on A0.



## Viola.

4 div. *pp*

unis. div. unis. div.

5 unis. *f*

6 div. arco *pp...*

*cresc.*

*mf* *f*

*ff* 7

8 Più animato. *p*

9 6 *p* 5

*pp* *p*



# Viola.

3

10

*p*

*p*

*p*

*f*

11 4 pizz. *mf* 3 3 3 2

arco *f* 3 3 3 3 12 2 1

*ff* 1 *ff* *stringendo*

13 Più mosso. *sf* *p* 2 *p* 2

*mf* *sf* *sf* 14 *sf* *sf* *sf* *sf* *sf* 2

*sf* *ff* *sf* *p* 2

*p* 2 *mf* *sf* *sf* 7

*sf* *sf* *sf* *sf* *sf* *ff*



Viola. 15

*ff*

*ff*

*accelerando*

15

*ff*

*sf*

*G.P.*

17 Tempo I.

*mf*

*f*

*(un poco animando)*

18

*ff*

*ff*

19

*ff*

20

*ff*

*ff*

21

*sf p*



## Viola.

pizz. *ff*  
 22 arco *pp* 2  
 3 *p* *cresc.*  
 23 *f* *cresc.*  
 24 *sf pp al ponticello*  
 25 *mf* 2 *mf*  
 26 *sf* 1 *f* *p* 4 *ff*  
 27 3 *p* *ff* *sf* 7 *mf* *f*  
 28 *ff* 3 1 *ff*  
 3 *G.P.* *ff* *sf*







Droits d'exécution réservés.

五

**Viola.**

M. Glinka.

Grave.

Jota aragonesa.  
Allegro.

2

pizz.

2

pizz.

pp

3

1

mf

1

1

1

mf



## Viola.

[4] *div.*  
*pp*  
*unis.* *div.* *unis.* *div.*  
 [5] *unis.*  
*f*  
 [6] *div. arco*  
*pp*  
*cresc.*  
*mf* *f*  
 [7]  
*ff* *f*  
 [8] *Piu animato.*  
*f* *f* *ff* *p*  
 [9] *f* *ff*  
*p* *p*



# Viola.

3

10

*p*

11

*f*

*pizz.*

*mf*

12

*f*

*ff*

*stringendo*

13

*Più mosso.*

*p*

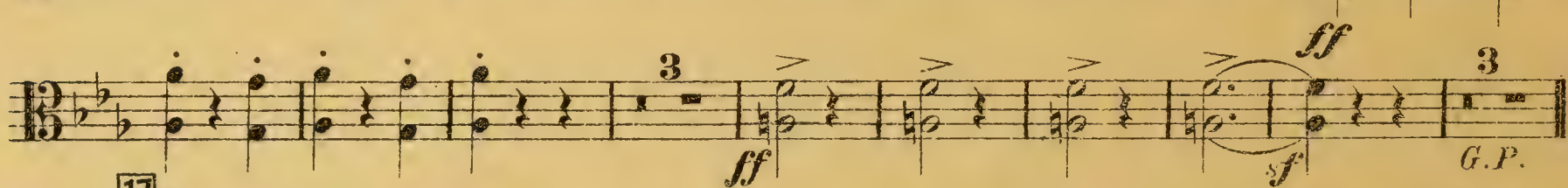
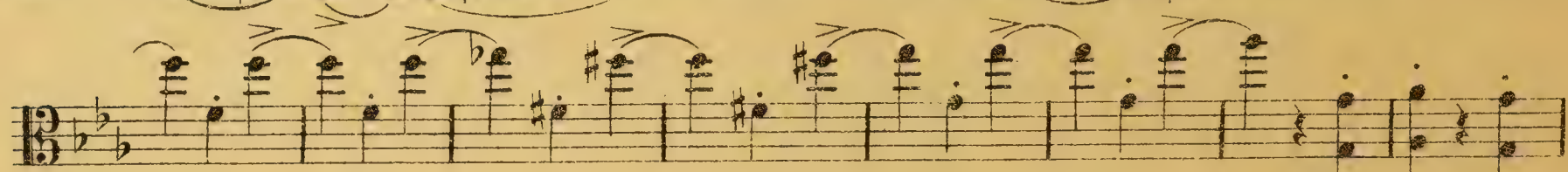
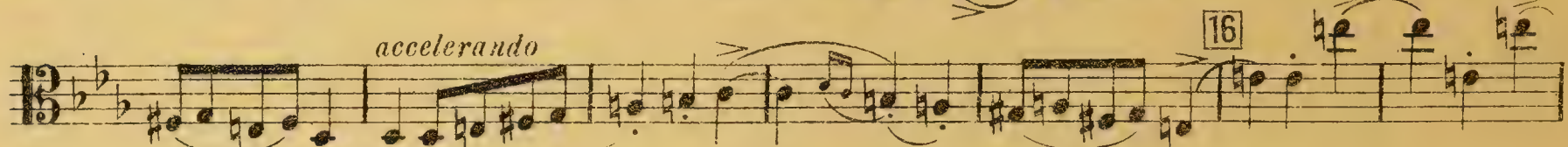
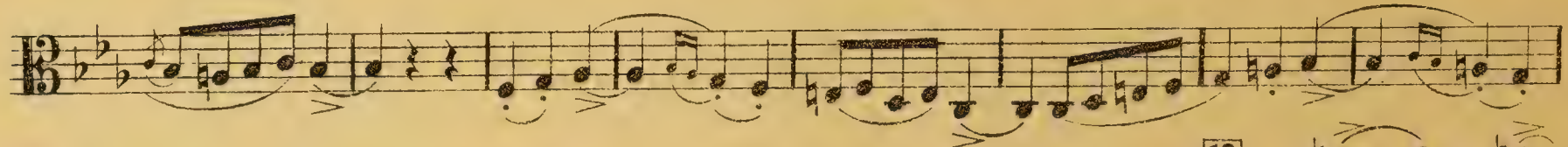
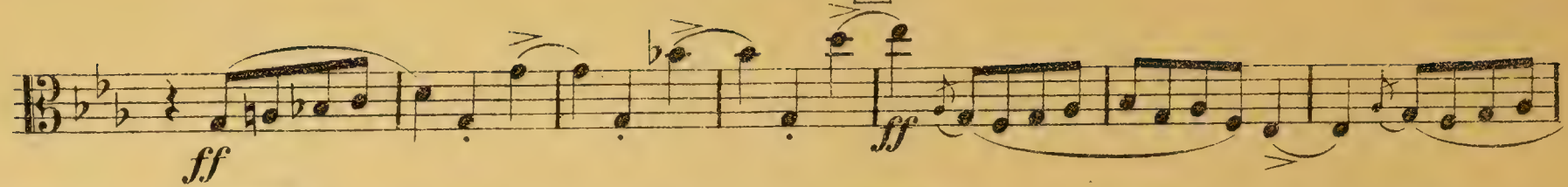
14

*sf*

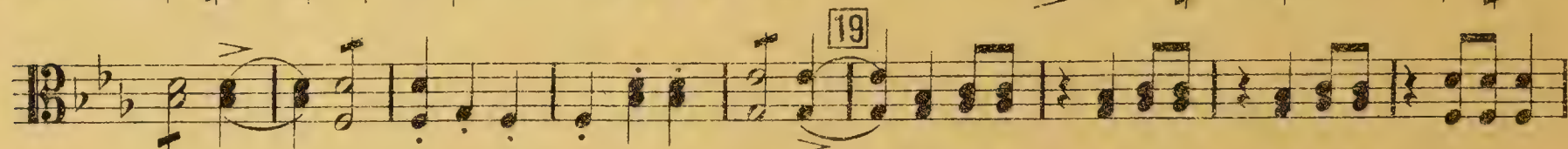
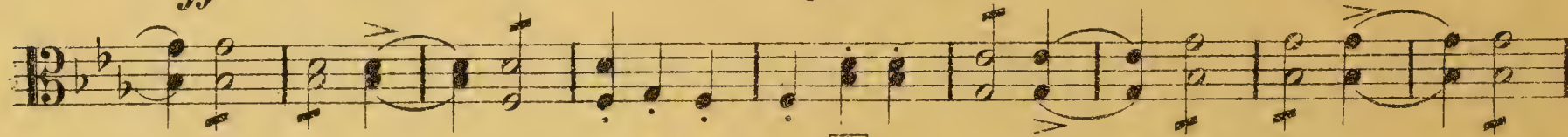
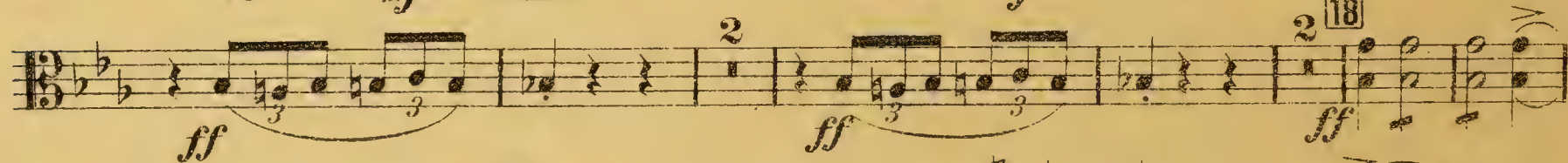
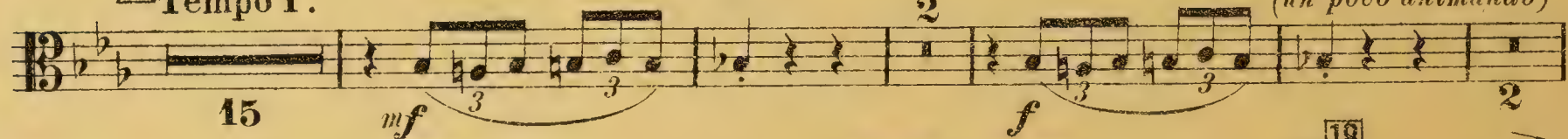
*p*



## Viola. [15]



## [17] Tempo I.





# Viola.

5

pizz.   
 22 arco   
 ff   
 2   
 pp   
 3   
 p   
 cresc.   
 23   
 f   
 cresc.   
 24   
 sf pp al ponticello   
 25   
 3   
 mf   
 2   
 mf   
 26   
 sf   
 1   
 f   
 p   
 27   
 3   
 p   
 ff   
 sf   
 7   
 mf   
 f   
 28   
 ff   
 3   
 1   
 ff   
 3   
 G.P.   
 ff   
 sf







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11

# Caprice brillant.

Droits d'exécution réservés.

Introduction.

Viola.

M. Glinka.

Grave

*ff*

*tr*

1

*tr*

*ff*

4

1

*p*

*p*

*f*

3

*f*

5

6

3/4

Jota aragonesa.  
Allegro.

pizz.

2

*pp*

3

1

*mf*

1

1

1

*mf*

Handwritten signature



## Viola.

4 div. *pp* unis. div. unis. div.

5 unis. *f*

6 div. arco *pp*... *cresc.*

*mf* *f*

7 *ff* *f*

8 Più animato. *sf* *sf* *sf* *ff* *p*

1 *ff*

9 6 *p* 5

*pp* *p*



# Viola.

3

10

*p*

*p*

*p*

*f*

11

4 pizz.

*mf*

3

3

3

2

arco

3

3

3

12

2

*f*

*ff*

*ff*

*stringendo*

13

Più mosso.

*sf*

*p*

2

*p*

2

*mf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

14

3

*sf*

*ff*

*sf*

*p*

2

*mf*

*sf*

*sf*

7

*sf*

*sf*

*sf*

*sf*

*sf*

*ff*



## Viola. [15]

ff

*accelerando*

[16]

ff

sf

G.P.

[17] Tempo I.

15

*mf*

3

2

*f*

3

2

[18]

ff

[19]

[20]

ff

[21]

*sf p*

Detailed description: This is a musical score for the Viola part, spanning measures 15 to 21. The music is written on a single staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). Measure 15 begins with a forte (ff) dynamic and features a series of eighth and sixteenth notes. Measure 16 includes the instruction 'accelerando' and continues the melodic line. Measure 17 marks the beginning of 'Tempo I.' and features a half rest followed by a triplet of eighth notes. Measure 18 continues with a half rest and a triplet. Measure 19 features a half rest and a triplet. Measure 20 begins with a half rest and a triplet. Measure 21 concludes with a half rest and a triplet. Dynamics include ff, mf, f, sf, and p. The score is marked with various musical notations such as slurs, ties, and accents.



## Viola.

pizz.   
 22 arco   
 ff   
 2   
 pp   
 3   
 p cresc.   
 23   
 f cresc.   
 24   
 sf pp al ponticello   
 25   
 3 mf 2 mf   
 26 1 sf f p 4 ff   
 27 3 p ff sf mf f   
 28 3 1 ff ff ff   
 G.P.   
 ff sf







15

11p

# Caprice brillant.

Droits d'exécution réservés.

Contrabasso.

M. Glinka.

Introduction.

Grave.

ff tr 1 ff tr 4 p

1

p

f 5

ff 5

6

3/4

Jota aragonesa.

Allegro.

pizz.

2

pp

3

mf

2

4

pp

5

f



## Contrabasso.

6 arco

1-27 *pp*

*cresc.*

*mf* *f*

7 *sf* *sf* *sf* *sf* *sf* *ff*

8 Più animato.

*p* *sf*

9 16 pizz. *p*

10 *p*

arco *f*

11 pizz. *p*

2 arco 3 12 *ff* *ff* *ff* *ff*

*ff* *p* *cresc.* *stringendo* *f* *al ff*



## Contrabasso.

**13** Più mosso.

13 *Allegro molto mosso.*

*sf p* *p* *mf* *sf*

*sf sf sf sf sf sf ff*

14 *sf p* *p*

*mf sf sf sf sf sf sf sf*

*ff ff*

15 *ff* *ff* *accel.*

16

*ff*

17 *Tempo I.*

*ff sf G. P. pp*

*p mf f*

*(un poco animando)*

*ff ff*



## Contrabasso.

18 *ff*

19

20 *ff*

21 *ff* 1 pizz. 1

12 13 14 15 16 17 18 19 *sf* *f* 22 1

1 *ff* 1 *arco* 1

1 *p* *cresc.* 23 24

*f* *cresc.* *pp* 25 3

*mf* 26 4

*mf* *sf* *ff* *v-celle.* *p* 27 3 6 7

*ff* *ff* *sf* *f* 28 3 1

*ff* *ff* *ff* 3 1 2 3 4 5 6

7 1 2 3 4 5 6 *G. P.* *ff* *sf*



14

II

1

# Caprice brillant.

Droits d'exécution réservés.

M. Glinka.

## Contrabasso.

### Introduction.

Grave.

1

tr

ff

1

tr

4

p

1

p

f

5

3

ff

5

6

3/4

### Jota aragonesa.

Allegro.

pizz.

2

pp

3

3

2

mf

3

2

4

mf

pp

5

f



## Contrabasso.

6 arco  
pp

cresc.

mf f

ff

7 sf sf sf sf sf ff

8 Più animato.

p sf

9 16 pizz. p

10 p

arco f

11 pizz. 4 2 3 3 p

arco 2 3 12 2 2 ff ff ff ff

stringendo  
ff cresc. f al ff



## Contrabasso.

**13** Più mosso.

13 *Allegro mosso.*

*sf p p mf sf*

*sf sf sf sf sf ff*

14 *sf p p*

*mf sf sf sf sf sf sf*

*ff ff*

15 *ff*

*ff*

*accel.*

16

*ff*

17 *Tempo I.*

*ff sf G. P. pp*

*p mf f*

*(un poco animando)*

*ff ff*



## Contrabasso.

18 *ff*

19

20 *ff*

21 *ff* 1 pizz. 1

22 1 arco *sf* *f* *pp*

23 1 *ff* 1 *p* *cresc.*

24 *f* *cresc.* *pp*

25 3 *mf*

26 4 *mf* *sf* *ff* *p*

27 3 6 7 *ff* *sf* *ff* *mf* *V-celle.* *f*

28 3 1 *ff* *ff* *ff* *3* *G. P.* *ff* *sf*